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*The Baptism of Christ*  
Anon. Master H. O. S. with the Knife (about 1500)

Hence the really great importance of German accessions such as: *The Baptism of Christ* (probably unique) by the Anonymous Master H O S with a Knife, a fairly original re-casting of Schongauer's print of the same subject; an archaic, fascinating *Last Supper* by Wenzel von Olmütz; as well as two subjects of a somewhat later date by Joh. Ladenspelder von Essen, one of them, *Hercules Strangling the Lion*, unknown to Bartsch. By far the most important example of these German primitives — *The Saviour*, half-length, by Master E. S., dated 1467 — cannot be dwelt upon here, since the print is still held in England pending safe transportation, together with another great prize, namely Van Dyck's etching of *Philippe Le Roy*, in the extremely rare first state.

Among fifteenth century engravings of the Netherlands there is a *St. Anthony the Hermit* by Master F. V. B., sometimes called Franz von Bocholt, termed by Kristeller "the best of fifteenth century engravers in the Netherlands." Among other anonymous masters there is a large *Christ in the Garden of Gethsemane*, by I. A. M. of Zwolle, and a standing figure of *St. Bartholomew* in a gothic niche by the Master W ♡ (about 1470) with a lovely landscape seen through the open work. A most satisfying print is that by Allart du Hameel (about 1500), *Emperor Constantine and His Army*, a complex figure composition with a walled town in the hilly distance, reminiscent of Breydenbach's *Travels* and *Nuremberg Chronicle* illustrations. The name *Bosche* at the top may refer to Hieronymous Bosch, the gifted painter, as the

originator of the design. *The Three Dice Players*, signed with the monogram P. V. L., is quite in the spirit of Lucas van Leyden, to whose family the monogram possibly refers.

Switzerland is represented by a little engraving, a *Landsknecht* seated, his sword on his knees, by the versatile Urs Graf of Soleure (about 1487–1529), goldsmith, die-cutter, engraver, designer, as well as landsknecht himself, and a student of Dürer.

The series of Van Dyck's own work on the copper is now at last completely represented in the collection by accessions from this sale, which, beside the *Philippe Le Roy* — first state, above mentioned — also includes a beautiful fourth state of the same plate, showing additional work, and an impression of the rare *Antonius Triest* (W 13 III).

Although superlatives should be but sparingly used, it may safely be said, in view of the importance and diversity of the items cited, that the accessions from the Wilton House sale are truly epochal for the Print Department. E. H. R.

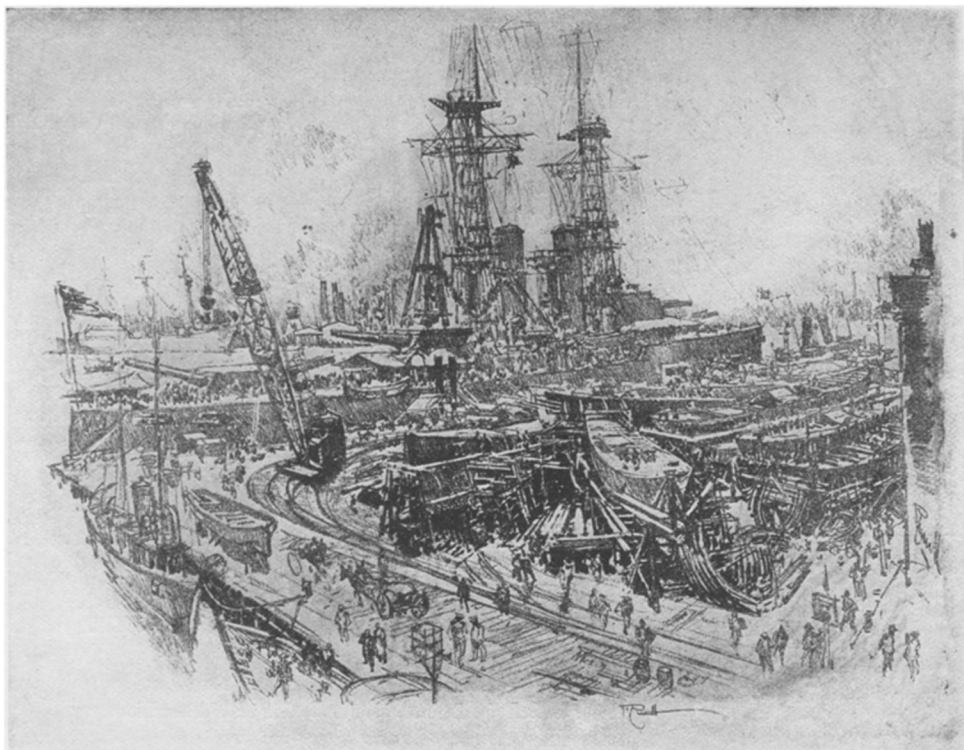


*Emperor Constantine and his Army*  
Allart du Hameel (about 1500)

### Thursday Conferences, 1918

THE usual series of Conferences will be given in the Museum from January to April, 1918. The Conferences will begin at three o'clock, and the audience is asked to be seated at that hour.

The speakers are: Mr. FitzRoy Carrington, Curator of Prints at the Museum; Dr. Lacey D. Caskey, Curator of Classical Art; Dr. George H. Chase, John E. Hudson Professor of Archaeology at Harvard University; Dr. Ananda Coomaraswamy,

*Building Submarine Chasers**Lithograph by Joseph Pennell*

Keeper of Indian Art at the Museum; Mr. George H. Edgell, Assistant Professor in the Department of Fine Arts, Harvard University; and Mr. Benjamin Ives Gilman, Secretary of the Museum.

Tickets to the Conferences are free, but do not exempt the holder from paying admission to the Museum.

These tickets may be had by applying in writing to Mr. Huger Elliott, Supervisor of Educational Work at the Museum. Applicants are requested to specify the Conferences they desire to hear in the order of their preference, and tickets to the capacity of the gallery or hall will be issued for each group. A stamped and addressed envelope must accompany the application.

*Mr. Carrington.*

January 17. Two French Portrait Engravers: Claude Mellan and Jean Morin.

January 24. Robert Nanteuil: a Prince of Portrait Engravers.

*Dr. Coomaraswamy.*

January 31. Indian Buddhist Art.

February 7. Indian Paintings after 1450: Jain and Rajput.

February 14. Indian Painting after 1450: Mughal and Modern.

*Mr. Gilman.*

February 21 and February 28. Sculpture of the Italian Renaissance in the Museum.

*Dr. Chase.*

March 7. Arretine Pottery.

*Assistant Professor Edgell.*

March 14. Mediæval Sieneſe Painting, with special reference to works in this country.

*Dr. Caskey.*

March 21, March 28, and April 4. Greek Sculpture and Painting in the Generation before Phidias.

### Notes

MR. PENNELL'S LITHOGRAPHS OF WAR WORK IN AMERICA. An exhibition of these lithographs, which were made by permission of the United States Government, and are shown by consent of the War and Navy Departments, was opened on December 3d in Print Rooms 2 and 7.

THE WEST CORRIDOR on the Main Floor hitherto assigned to European Textiles, will in future be devoted to Indian art. Objects from the Museum collection are now in process of installation under the direction of Dr. Coomaraswamy.

ENLISTMENT. John B. Walsh, Supply Clerk in the Office of the Superintendent of the Building, has entered the United States Service in the Quartermaster's Department.

AFTER JANUARY 1 next the Museum will close at 5 P. M. on Saturdays and Sundays instead of 6 P. M. as heretofore.